

13-23a

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LSC Action-Date: AP-3/28/13	UWUCC Action-Date: App-10/15/13 Senate Action Date: App-11/5/13

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit Art	Phone 7-7976

Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

1. Course Proposals (check all that apply)

New Course Course Prefix Change Course Deletion
 Course Revision Course Number and/or Title Change Catalog Description Change

Current course prefix, number and full title: ARHI 224 Introduction to Asian Art

Proposed course prefix, number and full title, if changing:

2. Liberal Studies Course Designations, as appropriate
This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

Learning Skills Knowledge Area Global and Multicultural Awareness Writing Across the Curriculum (W Course)
 Liberal Studies Elective (please mark the designation(s) that applies - must meet at least one)

Global Citizenship Information Literacy Oral Communication
 Quantitative Reasoning Scientific Literacy Technological Literacy

3. Other Designations, as appropriate

Honors College Course Other: (e.g. Women's Studies, Pan African) Asian Studies

4. Program Proposals

Catalog Description Change Program Revision Program Title Change New Track
 New Degree Program New Minor Program Liberal Studies Requirement Changes Other

Current program name: _____

Proposed program name, if changing: _____

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)	<i>pmr</i>	2/6/13
Department Chairperson(s)	<i>Alabala</i>	2/15/13
College Curriculum Committee Chair	<i>[Signature]</i>	3/10/13
College Dean	<i>[Signature]</i>	3/20/13
Director of Liberal Studies (as needed)	<i>[Signature]</i>	9/30/13
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	<i>Gail Sechrist</i>	10/15/13

Received Received
 SEP 30 2013 MAR 25 2013
 Liberal Studies Liberal Studies

Part II: DESCRIPTION OF CURRICULUM CHANGES

New Syllabus of Record

I. Catalog Description

ARHI 224 Introduction to Asian Art

3c-0l-3cr

Examines a selection of art and architectural forms from China, Japan and India, ancient and modern. Students are introduced to religious and secular sculpture, painting, and ceramics, as well as the philosophical, political, and social forces that prompted their creation.

IIa. Course Outcomes and Assessment (Expected Undergraduate Student Learning Outcomes – EUSLO)

Objective 1:

Students will demonstrate their ability to analyze the art of Asian societies using the questions and methodologies common in different academic disciplines.

Expected Student Learning Outcomes 1 and 2:

Informed and Empowered Learners

Rationale:

As Informed Learners, students will demonstrate knowledge and understanding of the interrelationships within and across cultures and the global communities that comprise Asia, past and present.

As Empowered Learners students will demonstrate critical thinking skills including analysis, application and evaluation, as well as reflective thinking and the ability to synthesize information and ideas

Objective 2:

Students will demonstrate their ability to formulate continuities and identify differences in the arts and cultures of these Asian societies, both geographically and chronologically.

Expected Student Learning Outcome 2:

Empowered Learners

Rationale:

Assignments will require students to compare and contrast the art and architecture of different Asian societies and different religious traditions. *As Empowered Learners* students will demonstrate critical thinking skills including analysis, application and evaluation, as well as reflective thinking and the ability to synthesize information and ideas.

Objective 3:

3. Students will explore the relationships between dominant and non-dominant groups in East Asian and South Asian societies, including women and ethnic minorities.

Expected Student Learning Outcomes 2 and 3:

Empowered and Responsible learners

Rationale:

Assignments will require students to demonstrate their ability to consider these issues in the wider context of differing Asian cultures. *As*

Empowered Learners they will demonstrate information literacy skills including the ability to access, evaluate, interpret and use information from a variety of sources. *As Responsible Learners* students will demonstrate an understanding of themselves and a respect for the identities, histories, and cultures of others.

III. Course Outline Topics and readings will vary over time, but all sections will build an understanding of art as reflecting religious, political and social developments within these three Asian regions.

Weeks 1-4: Early Cultures

Ancient India; Indus Valley culture LaPlante: Chapter 1 (4-11)

Ancient China, The Three Dynasties: Xia, Shang & Zhou. LaPlante: Chapters 10-11 (84-105)

Qin and Han. LaPlante: Chapter 12 (107-120)

Ancient Japan; Jomon, Yayoi and Kofun. LaPlante: Chapters 20-21 (196-206)

Reading: Selection from Nelson: Bacus, E. A. "Gender in East and Southeast Asian Archaeology." 39-72.

First exam

Weeks 5-7: Buddhist art

Buddhism; Basic tenets. LaPlante: Chapter 2 (10-11)

Buddhist art in India. LaPlante: Chapters 3-4-5 (13-35; 37-42)

Buddhist art in China; man-made "grottos." LaPlante: Chapter 13 (123-134)

Buddhist art in Japan: Horyuji. LaPlante: Chapter 22 (208-213)

Reading in Landaw: Parts I & II, pp. 7-63.

Film: *Buddha in the Land of the Kami.*

Second Exam

Weeks 8-10: Beyond Buddhism: Other Religious expressions:

Early Shinto in Japan. LaPlante: Chapter 21 (202-206)

Hinduism & Hindu art in India. LaPlante: Chapter 6 (44-53)

Islam; basic tenets; examples of early Islamic art in West Asia & Europe; D2L & handouts

Reading: F. Francioni and F. Lenzerini. "The obligation to prevent and avoid destruction of cultural heritage: from Bamiyan to Iraq." In Hoffman, pp. 28-40.

Third Exam

Weeks 11-14 : Later developments

Mughal Empire in India. LaPlante: Chapter 7

Tang China; Chan; Chinese painting. LaPlante: Chapters 14 , 15, 15 (136-145;147-156)

Heian Japan: Handscrolls. LaPlante: Chapter 24 (220-226)

Zen painting in Japan. LaPlante: Chapter 25 (228-232)

Katsura and Ukiyo-e. LaPlante: Chapter 26, (238-240; 257-261)

Contemporary Expressions: Traditional or Global? The 21st century artist

Reading: In Kevin Nute: *Frank Lloyd Wright and Japan.* pp. 1-9 and 121-133.

Week 15: Final Exam, during finals week

IV. Evaluation methods

Three exams: 15% each

Two short responses to readings or film: 15% each

Final Exam: 20%

Class participation and interest: 5%

V. Grading Scale

90%+ =A

80-89.999% =B

70-79.999% =C

60-69.999% =D

59.999% or less =F

VI. Undergraduate Course Attendance Policy

The IUP Attendance policy will be followed.

VII. Required Textbook, supplemental books and readings

Required Textbook: *Asian Art*, 3rd edition. John D. LaPlante McGraw Hill. 1992

Supplemental readings:

Bacus, E. A. "Gender in East and Southeast Asian Archaeology." In Sarah Nelson (ed.) *Worlds of Gender*, New York: Altamira Press, 2007. 39-72.

Landaw, Jonathan. *Buddhism For Dummies*. For Dummies, 2011.

VIII. Special Resource Requirements

None

IX. Bibliography

Amster, Martin. "Buddhist art styles and cultural exchange along the Silk Road." *Education About Asia*. V. 9.1 (2004)

Beguin, Giles. *Buddhist Art: An Historical and Cultural Journey*. Bangkok: River Books. 2010.

Coomaraswamy, Ananda. *The Dance of Śiva: Essays on Indian Art and Culture*. Shivalik Prakashan. 2010.

Hoffman, B.T. (ed) *Art and Cultural Heritage: Law, Policy and Practice*. Cambridge, 2009.

McArthur, Meheer. *Reading Buddhist Art*. Thames & Hudson, 2004.

Nelson, Sarah, ed. *Worlds of Gender*. New York: Altamira, 2007.

Nute, Kevin. *Frank Lloyd Wright and Japan: The Role of Traditional Japanese Art and Architecture in the Work of Frank Lloyd Wright*. Routledge, 2000.

Turner, Caroline. "Linking past and future: Cultural Exchanges and Cross-Cultural Engagements in four Asian museums." *Humanities Research*. v 9.1, 2002. pp. 13-28. (http://www.anu.edu.au/HRC/publications/hr/issue1_2002/download/Turner.pdf)

Part II.

Summary of the proposed revisions.

1. Catalogue description change

Old

ARHI 224 Introduction to Asian Art

3c-0l-3cr

Surveys a selection of art and architectural forms from China, Japan, India, Korea, and Southeast Asia. Students are introduced to religious and secular sculpture, painting, and ceramics, as well as the philosophical, political, and social forces that prompted their creation.

New

ARHI 224 Introduction to Asian Art

3c-0l-3cr

Examines a selection of art and architectural forms from China, Japan and India, ancient and modern. Students are introduced to religious and secular sculpture, painting, and ceramics, as well as the philosophical, political, and social forces that prompted their creation.

Rationale for change

The new description more accurately reflects how the course has been taught in recent semesters.

2. Change in Course Objectives

Objectives – the course objectives were revised from the original syllabus of record and aligned with the Expected Undergraduate Student Learning Outcomes (EUSLO) and Common Learning Objectives

Justification/Rationale for the revision.

The course is a currently approved Liberal Studies Elective and Non-Western Course. The revisions will allow it to remain as a LS Elective and qualify as Global and Multicultural, which we hope will encourage non-majors interested in Asia to take the course.

3. Updated readings and bibliography

Justification/Rationale for the revision.

Necessary to bring new scholarship and perspectives into the course readings.

4. OLD SYLLABUS OF RECORD

Syllabus of record:

INTRODUCTION TO ASIAN ART

ARHI 224

I. CATALOG Description

ARHI 224

3 class hours
0 lab hours
3 credits
(3c-01-3cr)

Prerequisites: None

Introduces the art of Asia, including the art and architecture of China, Japan, India, Korea and Southeast Asia. Art is a reflection of the historical, religious, and social context that produces it, and we examine these underlying motivations.

II. Course Objectives

Students will:

- a. Acquire a basic knowledge of the evolution of art and craft across Asia, and be introduced to some of the most influential artists and patrons associated with artistic production
- b. Recognize and classify the art from many periods and regions of Asia
- c. Apply knowledge of past patterns to explain later developments
- d. Explore how political and religious motivations prompt art production
- e. Evaluate conflicting arguments concerning the interpretation of Asian art, and the evidence that supports them
- f. Recognize how cultural bias can affect interpretation and connoisseurship
- g. Gather information from sundry sources and organize this material into a logical critical essay in accordance with accepted scholarly standards

III. Course Outline

Week 1: Introduction; the methodology of Visual Analysis

Introduction; principles of Visual Analysis & methods of dating
Ancient India; Indus Valley Civilization

Week 2: Ancient China, The Three Dynasties Period

Week 3: Qin and Han

Week 4: Ancient Korea & Japan

Week 5: First exam

Early Buddhism in India (Sanchi)

Week 6: Later Buddhist art in India (Gupta) & Indonesia

Week 7: Buddhist Art in China and Japan

Week 8: Hindu Art in India; The Hindu temple

Week 9: Hindu Art in Southeast Asia; Islamic Religion and Art
Angkor Wat

Week 10: Second Exam

Chang'an and Tang

Week 11: Mughal & Rajput Painting; Chinese Painting

Xie He and the Six Canons of Painting; Monochrome Ink Painting; Northern Song Monumental landscapes

Weeks 12: Japan; Architecture and painting

Katsura; Narrative Scrolls; Zen painting

Week 13: Rinpa: Later Japanese Painting & Ukiyo-e

Hokusai relief process

Week 14: Japan: 20th Century: Anime

Princess Mononoke

Week 15: Final Exam

V. Evaluation Methods

The final grade for this course will be calculated as follows:

- Three exams, (two midterms and a final), each worth 20%
- Class participation and interest, 15%. Students' willingness to respond to questions regarding assignments and current topics will be evaluated throughout the semester
- One short paper, 5-7 pages. The topic, to be agreed upon between student and instructor, requires outside research. 25%

V. Example Grading Scale, exams

Tests are not cumulative in nature. Each test considers a body of material produced within a defined time span. The tests include slide identification and definitions, and essay questions that address broad issues which have been raised in classroom discussion. The letter grade

for each exam is calculated on the following scale:

- A 90-100%
- B 80-89%
- C 70-79%
- D 60-69%
- F 0-59%

VI. Undergraduate Course Attendance Policy

Although there is no formal attendance policy for this class, student learning is enhanced by regular attendance and participation in class discussions. [Note: It is recommended that an attendance policy be developed by individual faculty and included in student syllabi. (See undergraduate catalog for Undergraduate Course Attendance Policy).

VII. Required Textbook(s), Supplemental Books and Readings

- Sherman E. Lee. (1994) *A History of Far Eastern Art*. 5th edition.
- Additional assigned readings will be distributed as handouts or placed on reserve in the Library.

VIII. Special resource Requirements.

None

Bibliography

Addiss, S. (1989) *The Art of Zen: Painting and Calligraphy by Japanese Monks, 1600-1925*. New York: Harry N. Abrams.

Akiyama, T. (1977). *Japanese Painting*. London: Macmillan.

Barnes, G. L. (1993) *China Korea and Japan; the Rise of Civilization in East Asia*. London: Thames and Hudson Ltd.

Beach, M. C. (1981). *The Imperial Image paintings for the Mughal Court*. Washington, D.C.: Smithsonian Institution.

Blurton, R. (1993) *Hindu Art*. Cambridge, MA: Harvard University Press.

Chase, W. T. (1991) *Ancient Chinese Bronze Art: Casting the Sacral Vessel*. New York: China House Gallery.

Coomaraswamy, A. K. (1985). *The Dance of Siva; Essays on Indian Art and Culture*. New York:

Dover Publications, Inc.

- Eliseef, D. and V. Eliseef. (1985) *The Art of Japan*. New York: Harry N. Abrams.
- Girard-Geslan, M. et.al. (1994). *The Art of Southeast Asia*. New York: Harry N. Abrams.
- Harle, J.C. (1990) *The Art and Architecture of the Indian Subcontinent*. London: Penguin Press.
- Michener, J. A. (1983). *The Floating World*. Honolulu: University of Hawaii Press.
- Miksic, J. (1990). *Borobudur: Golden Tales of the Buddhas*. Boston: Shambhala Press.
- Napier, S. J. (2000). *Anime from Akira to Princess Mononoke*. New York: Palgrave.
- Rawson, P. (1990) *The Art of Southeast Asia*. London: Thames and Hudson.
- Rossbach, S. (1983) *Feng Shui: The Chinese Art of Placement*. New York: E. P. Dutton.
- Smith, J. G., ed. (1998). *The Arts of Korea*. New York: Metropolitan Museum of Art.
- Sullivan, M. (1980) *The Three Perfections: Chinese Painting, Poetry and Calligraphy*. New York: George Braziller Press.
- Woodward, H. W., Jr. (1999). "On Borobudur's Upper Terraces," in *Oriental Art* (45)3: 34-43.

Global and Multicultural Awareness

LS elective justification

The course deals with non-Western cultures which are ever more significant in pan-global relations. Additionally, integral to the course is a basic understanding of the tenets of the religions which not only affect the appearance and creation of art, but the beliefs and actions of peoples outside the Judeo-Christian experiences with which most students are familiar. Each culture/region is presented in its own terms, going beyond mere description. Students will examine the ways Asian societies have established systems of values, norms, and ideas. The visual arts demonstrate the communication of ideas and ideals across time, from antiquity to the present. The knowledge of past developments and events across this vast geographic region that is Asia will provide students with a framework to consider contemporary events, especially as they reflect the interconnectedness of global communities.

The course addresses critical-thinking and scholarly discourse. Content wholly addresses the contributions of groups that are non-dominant in our own society, and thus promotes better understanding of other contemporary cultures. Students will take from this course a broader cross-cultural awareness and understanding of perspectives and life-ways that may differ from their own, but which continue to impact modern populations and events.

Liberal Studies Elective Competencies

The course meets both requirements of the Technical Literacy standards. Students will use the D2L website for the course to access PowerPoint presentations and Word documents, and the Library's digital resources for accessing electronic data bases for full-text journal articles. This meets both of the standards of Literacy Competency: (1) Using productivity software or technological devices that provide opportunities for students to achieve the required student learning outcomes. And (2) provides opportunities for students to understand how information technology impacts ethical and behavioral consequences of decisions and actions.

Liberal Studies Course Approval General Information

1. This is not a multiple instructor or multiple section course.
2. All course content satisfies the Liberal Studies requirement to address “the perspectives and contributions of ethnic and racial minorities” as all course content examines the cultures and peoples of Japan, China and India, all identified as ethnic and racial minorities in Western society. The roles of women in the arts are included whenever and wherever appropriate, as well as the reasons for their absence in earlier scholarship. Women have been instrumental as patrons: Nur Jahan in Mughal India; Empress Wu Zetian in the construction of Longmen in China, and Murasaki Shikibu as the author of the world’s first novel, *The Tale of Genji*. Special note is taken of how women are depicted in the arts, and how and what that reveals about their lives. Examples range from the clay figurines of the Indus Valley culture to the representations of Heian women in contemporary handscrolls. Women artists are most in evidence in the modern era, cross-culturally, and we look at several of them and their works, including the ceramics of Shimaka Tatsuzo and the paintings of the Singh sisters.
3. Liberal Studies courses require the reading and use by students of at least one non-textbook work of fiction or non-fiction or a collection of related articles.

Although the readings for the course will vary from semester to semester, the current syllabus is typical in that includes relevant chapters from the archaeological anthology edited by Sarah Nelson and the Jonathan Landaw title on Buddhism, written for the general reader.

4. If this is an introductory course intended for a general student audience, it should be designed to reflect the reality that it may well be the only formal college instruction these students will have in that discipline, instead of being designed as the first course in a major sequence. That is, it should introduce the discipline to students rather than introduce students into the discipline. If this is such an introductory course, how is it different from what is provided for beginning majors?

All the courses examining the arts of Asia offered by the Department uniquely address the interests of students majoring or minoring in Art, Art History, and/or Asian Studies, as well as the general student audience. As a Liberal Studies course, ARHI 224 assumes no prior knowledge of either Asia or art. Information is presented that includes any foundation material necessary to understand the art in its cultural context. For example, prior to considering any Buddhist, Islamic or Shinto art, students will have been presented with the basics of those religions. This data does not explore any topic in depth, but provides the essential tenets of that religion that make sense of the visual culture. With respect to certain works, the contributions of political change are considered, such as the intrusions of foreign groups into Northern India during the Ashokan and Kushani periods, the Mughal invasion of China, as well as the political isolation of Japan during the Edo period. Consequently, students for whom this is their only contact with art (or Asia, for that matter) will see how art isn’t just something to react to subjectively, but can be an invaluable tool that reflects culture in all its aspects. For majors and minors (in studio art, art history, or Asian studies), this course can serve as an prologue to further study in any of these cultural areas in upper level courses.

From past course offerings, ARHI 224 has aroused interest in art in the Asian Studies students and interest in Asia in the art students, and interest in Asia and/or art in students with no prior interest in or knowledge of either. In that respect it serves as the perfect Liberal Studies course.

Sample assignment

For each Response paper assigned this semester, you should do the following, in two single-spaced, typewritten pages (10-12 pt . font):

I. Give a full bibliographic citation in proper (i.e., MLA) form. If you are unsure as to the form, consult <http://www.wc.iup.edu> or the MLA handbook.

II. Summary of Content

The key word here is “summarize.” Read the whole article, (view the film, etc.) and, in your own words, condense and state the primary points of the work. Remember, if you quote directly from the article, or refer the reader to a particular paragraph or place, you **MUST** give the page number, even though we (as your readers) know everything is coming from that one source.

III. Methodology

What are his/her goals? How does the author seek to accomplish those goals? What kind of evidence is presented? For whom is your author writing?

IV. Most importantly: Your critique

What are the strong points of the article? It's weaknesses? Does the author substantiate his/her points? Why or why not? It is here that you bring your own experience and opinions to bear. Don't just make a subjective statement, however. You must defend it. For instance, your thought might be that this reading was incredibly boring. While you might allude to this, muster evidence that demonstrates it. “The author writes dryly, is difficult to follow, and assumes that her reader is already thoroughly familiar with the topic.” Or, “the work merely assembles examples, without drawing any conclusion from the evidence whatsoever.” It's here that you want to honestly justify your conclusions.

Remember:

- Italicize all foreign words, but not foreign names.
- Proofread!
- Watch your grammar.
- Check the spellings of homophones. (e.g. “manner” vs. “manor;” “sawed” vs. “sod,” etc.
- Avoid using progressive forms of verbs, ending in “ing.” The figure isn't “sitting,” it “sits.”

Lastly, you should **NOT** do the following:

- Consult any outside sources, unless you don't understand a word or phrase, or a reference to an event unfamiliar to you. This assignment is to make you think critically about what you read. You may bring in past experiences in the evaluation section, but do not look elsewhere for your “opinion.” Everything you need to know is in the assigned reading itself.
- Start many sentences with forms of “There are” and “There is.”
- Include many first person references. You need not say “I think,” “I feel,” “It's my belief,” etc. This is your composition; we know the ideas expressed therein are yours.

Checklist for Liberal Studies Electives Course Proposals

1. Review the Criteria for a Liberal Studies Elective – note how the competencies are to be handled.
2. Follow the 2012 Undergraduate Curriculum Handbook for new (p. 20-27) or revised courses (p. 15-19).
3. Use the new Curriculum Proposal Cover Sheet (interactive PDF or word document - available at <http://www.iup.edu/senate/uwucc/default.aspx>).
4. Course Outcomes and Assessment (Section II, The Syllabus of Record - p. 23 and 85 in UWUCC Handbook) map to the three required Liberal Studies Electives Expected Undergraduate Student Learning Outcomes (EUSLOs): Informed Learners (I), Empowered Learners (II), and Responsible (III) Learners.
5. Course content – meets the required course content for a Liberal Studies Elective. While the course outline may not explicitly state the items in the required content, it needs to be clear that the content of the course attempts to address these required elements.
6. Competencies - All Liberal Studies Electives must meet the EUSLOs and required course content from at least ONE of the following SIX competencies: Global Citizenship; Information Literacy; Oral Communication; Quantitative Reasoning; Scientific Literacy; and Technological Literacy. Note: a course may meet more than one competency.
7. Proposal includes the assignment instructions for one of the major course assignments and a grading rubric or grading criteria for that assignment (p. 33 UWUCC Handbook).
8. Proposal includes the answers to the four Liberal Studies questions (p. 91 UWUCC Handbook).
9. Proposal meets the spirit of Liberal Studies (p. 30 UWUCC Handbook). If this is a course revision (p. 18 UWUCC Handbook)
10. Summary of the proposed revisions.
11. Justification/rationale for the revision – be sure to include any departmental discussions of the overall offerings of their Liberal Studies Courses and why this course is included in those offerings.
12. The old syllabus of record.
13. Review Liberal Studies course approval checklist (p. 90 UWUCC Handbook).

Checklist for Global and Multicultural Awareness Course Proposals

1. Review the Criteria for Global and Multicultural Awareness – particularly note the section on Differentiating the Global Citizenship competency and the Global and Multicultural Awareness category.
2. Follow the 2012 Undergraduate Curriculum Handbook for new (p. 20-27) or revised courses (p. 15-19).
3. Use the new Curriculum Proposal Cover Sheet (interactive PDF or word document –available at <http://www.iup.edu/senate/uwucc/default.aspx>).
4. Course Outcomes and Assessment (Section II, The Syllabus of Record - p. 23 and 85 in UWUCC Handbook) map to the three required Global and Multicultural Awareness Expected Undergraduate Student Learning Outcomes (EUSLOs): Informed Learners (I), Empowered Learners (II), and Responsible (III) Learners.
<http://www.iup.edu/page.aspx?id=113234>.
5. Course content – meets the required course content for a Global and Multicultural Awareness course. While the course outline may not explicitly state the items in the required content, it needs to be clear that the content of the course attempts to address these required elements. <http://www.iup.edu/page.aspx?id=113234>.
6. Proposal includes the assignment instructions for one of the major course assignments and a grading rubric or grading criteria for that assignment (p. 33 UWUCC Handbook).
7. Proposal includes the answers to the four Liberal Studies questions (p. 91 UWUCC Handbook).
8. Proposal meets the spirit of Liberal Studies (p. 30 UWUCC Handbook).

If this is a course revision (p. 18 UWUCC Handbook)

9. Summary of the proposed revisions – address how the revisions are meeting the various required course content elements and the EUSLOs for Global and Multicultural Awareness category.
10. Justification/rationale for the revision – include any departmental discussions of the overall offerings of their Liberal Studies Courses and why this course is included in those offerings.
11. The old syllabus of record.
12. Review the Liberal Studies course approval checklist (p. 90 UWUCC Handbook).